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much-harped-on quality—charm. Who would be introduced to Virginia of the old régime is fortunate to live in the day when Mrs. Roger Pryor can still perform the introduction.

THE LEGACY. By MARY S. WATTS. New York: The Macmillan Company, 1911.

This is a book to treat with seriousness and respect. Our democracy has cultivated in us a certain distrust for fine words and an accompanying reverence for all facts. To such tendencies in our development Mrs. Watts contributes. She speaks of her heroine as "cool-hearted and cool-minded," and only a very restrained and cool-minded author could have created Letty. We have to deal here with a sophisticated writer who has a firm sense of reality, a moral abhorrence of romantic heightening and sentimentality, a *flair* for fact. Letty is the offshoot of a degenerate aristocracy; one of those American families inordinately proud of themselves without very weighty reasons; a tribe given to fine words and elaborate manners, yet not above borrowing money with no particular surety as to eventual payment or above scraping through life with the minimum of effort. Letty has in her another strain. She is pre-eminently self-respecting. She does not prefer hard work, but she prefers it to dependence upon those upon whom she has no claim. Her "legacy" is an old portrait of a great-great-aunt whose name is never breathed in the family because there is some scandal and a separation from her husband connected with it. A curious likeness between Letty and the portrait of the naughty ancestress exists, and in Letty's mind there is always a quiet comparison between her own character and that of the lady of the portrait. Circumstances save Letty from the grosser sins, but she herself faces firmly the unadorned facts that she married her first husband for a home, her second husband for money and comfort. Also she considered the possibility of being faithless to the first husband, although she stopped short of the deed. On the other hand, she worked hard; she earned her living honorably when she had to; she was kind and fair, and cultivated justice, fortitude, and endurance. She had the virtues of strength and sophistication. She knew herself and never saw herself in a haze of romantic glamour. Because she knew herself she was merciful to others.

This is a new type of heroine, born of our deep-rooted reverence for facts. We feel no glow of emotion about her, but we know she would be comfortable to live with and honest in her dealings. Perhaps people are looked at more and more to-day as factors in the great social organism, and in such organism none could say that Letty would be a destructive or inimical factor.

The key-note of Mrs. Watts's style is restraint and quietude. She draws her characters firmly and without partiality. "So they moved before my vision" she would seem to say, "and just what I saw without prejudice and without passion that I give to you again."

DER NARR IN CHRISTO-EMANUEL QUINT. By GERHART HAUPTMANN. Berlin: S. Fischer, 1910.

Few poets of modern Germany have reflected in their works the dualism of their souls as clearly as Gerhart Hauptmann. He has faithfully tried